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ROYAL ITALIAN OPERA.

THE rivalry between the two Opera Houses has been vigorously displayed during the past month, the same opera having been announced at each establishment on the same evening on more than one occasion. Signor Mario, who with the limited resources now at his command, still retains the post of first tenor, has been prevented from singing both in *Faust* and the *Huguenots*, and the loss has of course been much felt in the casting of the operas. Signor Fancelli has proved, by his performance of *Edgar*, in *Lucia*, that he is possessed of an agreeable voice; and although somewhat deficient in physical power, his style will always recommend him to public favour. We hope shortly to have something of importance to comment upon at this house. Meanwhile it can only be recorded that Madlle. Patti and Madlle. Lucca have appeared in some of their best parts, to the great pleasure of the subscribers and the public.

THE SONS OF THE CLERGY.

THE 214th Anniversary Festival of the Sons of the Clergy was celebrated on the 13th ult., under the dome of St. Paul's Cathedral. The chorists were selected from Her Majesty's Chapels Royal, St. Paul's, Westminster Abbey, St. George's Chapel, Windsor, &c., numbering about 200 voices. We should the more regret that the choral service included no composition from the talented organist Mr. Goss, had not so judicious a selection been made from the works of Mr. Henry Smart and Dr. S. S. Wesley, two of the foremost names amongst the modern writers for the Church. Mr. Smart's Service in F, from which the Canticles were taken, is one of the finest specimens of truly religious music, unfettered by dry and pedantic conventionalisms, with which we are acquainted; and we are glad to find that the merits of this able and conscientious composer are beginning to be fairly acknowledged, even at a Festival where for so many years conservatism in sacred music reigned triumphant. The fine anthem "Ascribe unto the Lord," by Dr. Wesley, we have already noticed on its performance at Gloucester and Hereford; and have only to repeat that for grandeur of conception and boldness of design it stands amongst the very best of its accomplished composer's works. After the third Collect, Mendelssohn's Anthem, "Judge me, O God," was given; and after the Sermon, Dr. Croft's Anthem, "Cry aloud and shout." The execution of these works was by no means above reproach; but the effect was nevertheless exceedingly fine; and acknowledging the difficulty of combining all these choirs at one place and time for a large number of rehearsals, the performance was highly creditable to all concerned. The vocalists were under the direction of Mr. Winn, who proved himself on the occasion a most efficient successor to the late Mr. Henry Buckland, who was for so many years associated with these Festivals. The Prayers were intoned by the Rev. J. H. Coward, M.A., and the Lessons read by the Rev. B. M. Cowie. When we say that Mr. Goss was Organist (assisted by Mr. George Cooper) it may be imagined how efficiently the duties of this responsible office were fulfilled. The collection at St. Paul's was £115; and at the dinner, which took place after the service at Merchant Taylors' Hall, £925.

THE immense number of Pianoforte Recitals now given in the London season do not appear in the slightest degree to diminish the attraction of Mr. Walter Macfarren's annual series, the first of which took place before a highly appreciative audience at the Hanover Square Rooms on the 2nd ult. Bach's Preludes and Fugues in B flat minor and major, Beethoven's Sonata in E flat (Op. 12), for pianoforte and violin, Schumann's "Fantasietücke" (Op. 12), &c., besides several of the Concert-giver's own compositions, formed a highly attractive programme of instrumental music, all of which pieces were given with that cultivated taste and fluency

of execution which are Mr. Macfarren's special characteristics. From the latter pieces we must select for commendation an elegant Romance called "Mariana," which has a beautiful *cantabile* theme, and is treated with a graceful simplicity in true keeping with the nature of the subject. A Galop and Tarantella are also favourable specimens of the composer's light and vivacious writing; and will be found useful both as studies and pieces, the Tarantella especially, being full of effect, without the drawback of immoderate difficulty. We must not omit to mention that in Mendelssohn's pianoforte duet, (Andante and variations in B flat), Mr. Macfarren was most ably assisted by Miss Emma Buer; and that Mr. Henry Holmes proved himself throughout the Concert a violinist of the highest order. At the second Recital on the 23rd ult., an equally classical selection was given. Amongst the most prominent pieces were Mozart's Solo Sonata in A minor, Beethoven's Sonata in C minor (Op. 90), for pianoforte and violin, a selection from Professor Bennett's "Suites de Pieces," and Mendelssohn's pianoforte duet, "Allegro Brillante" (Op. 92), in which Mr. Macfarren was joined by his pupil Miss Linda Scates, a young pianist whose truly refined and classical playing does equal honour to her master and to the Royal Academy of Music, in which Institution she holds a scholarship. Both players were recalled after their performance, and received the congratulations of the audience, to which they were justly entitled. In Mr. Macfarren's four Romances, for pianoforte and violin, the composer was joined by Mr. Henry Holmes, whose playing was instinct with musicianlike feeling throughout. Of these four works No. 1, "Serenade," and No. 3, "Canzonet," were encored. Mr. Macfarren also played three of his own pieces, which were most favourably received, especially one entitled "Chanson d'Amour," which was performed for the first time, and is, we think destined to become popular. At the third Recital, on the 6th inst., Mr. Macfarren will play the 8th book of Mendelssohn's *Lieder ohne Worte*.

A CONCERT was given at St. Mark's Schools, Rawston Street, Goswell Road, on Tuesday evening, the 5th ult., by the following ladies and gentlemen:—Miss Carpenter, Miss Edwards, Miss Merryweather, the Rev. W. H. Hyde, Mr. A. C. Hunter, Mr. R. Weekes, and Mons. F. Duboc. The programme was above the average of an amateur concert; and the several pieces were received with the utmost favour. The pianoforte and violin duets were well rendered, and the violin playing of Mons. Duboc was highly creditable. Miss Carpenter's accompaniments, both to the violin and songs, were marked by good taste and judgment.

A LECTURE was delivered by Mr. Andrew Ashcroft on "English Church Music," on the 30th April, at St. Paul's Church, Burdett Road, E., in aid of the fund for the restoration of the west window. The Lecturer traced, as fully as time would permit, the history of our cathedral music from its early stages to its present position; illustrating each period with Anthems, &c., by different composers. The illustrations were given by the Ashcroft-Evans Tonic Sol-fa Choir, of Stepney Meeting, assisted by an amateur quartette of strings and harmonium.

MISS MARIAN BUELS (pupil of Mr. W. G. Cusins), gave an Evening Concert at the Beethoven Rooms on the 22nd ult., when she played a well chosen selection of pianoforte music, displaying throughout her performance so much real artistic power and intellectual conception of the author as to lead us to hope that she may one day take a high rank in the profession. Besides the Trio in C minor, of Beethoven (Op. 1), for pianoforte, violin, and violoncello (in which she was joined by Herr Straus and Mons. Paque) Miss Buels introduced some of her own compositions, all of which were received with much favour. The vocalists were Miss Robertine Henderson, Miss Fanny Holland, Madlle. Mela, and Mr. Renwick. Mr. Zerbin and Mr. N. Mori were the conductors.

A LETTER has been enclosed to us from Dean Green, proposing that the choirs of England should contribute to purchase an Organ for the Cathedral at Maritzburg, Natal. Mr. John Andrew Back, who sends us this communication, says that "there has been a great deal of verbal sympathy with the Church people of Natal;" and if the English choirs provide an organ or powerful harmonium, it will afford an excellent opportunity for "pocket sympathy." We willingly assist in giving publicity to the suggestion.

Miss Emma Busby gave a Morning Concert at the Hanover Square Rooms, on Monday, the 18th ult., when she performed several interesting pianoforte pieces with the utmost effect, amongst the most successful of which were three of Mendelssohn's posthumous works (Prelude, Lied and Etude) two of Schumann's interesting sketches; and the pianoforte part of Beethoven's Trio in E flat (in which she was ably assisted by Mr. Henry Holmes (violin) and Signor Pezze (violoncello). The vocalists were Miss Robertine Henderson, and Signor Ciabatta; and the conductor was Mr. Walter Macfarren.

Madame Puzzi's Annual Morning Concert was given at St. George's Hall, on the 22nd ult., with the usual amount of success. There was a long list of vocalists who sang a long list of music to the utmost satisfaction of a large audience; and the programme was agreeably interspersed with several instrumental solos. In every respect the Concert was thoroughly fashioned to the taste of those who annually respond to the invitation of Madame Puzzi.

On Saturday, the 16th ult., a very successful pianoforte Recital was given by Mr. Ridley Prentice at the Hanover Square Rooms, when a programme of strictly classical music was provided, eminently calculated to display a refined taste, and well cultivated executive powers. Mr. Prentice was assisted by Signor Piatti (violoncello); and the vocalist was Madame Dowland, who sang two of the concert-giver's compositions with much effect.

MISS AGNES ZIMMERMANN'S Concert, which took place at the Hanover Square Rooms, on the 22nd ult., contained a programme so varied in style, as to be more than ordinarily attractive. Beethoven's Trio for pianoforte, violin, and violoncello (Op. 70, No. 2), and Chopin's Grande Polonaise, for pianoforte and violoncello, were well chosen to represent two distinct schools of writing; whilst, as pianoforte solos, nothing could be more in contrast than the Gavotte of Bach, and the wonderfully imaginative and, we may even say, daring, series of sketches of Schumann, called the "Carnaval," all of which were performed by Miss Zimmermann, with an artistic feeling and a finished elegance, which charmed all hearers. Her new Sonata for pianoforte and violin (in which she was ably aided by Herr Auer) was excellently performed; and is a highly meritorious composition, well written, and carefully wrought out in every movement; the passages for the violin being thrown off with remarkable freedom for a composer who, we need scarcely say, cannot practically test their effect. Besides Herr Auer, the valuable services of Signor Piatti had been secured for the violoncello; and the vocalists were Miss Julia Elton (who gave a song by Miss Zimmermann, "After War," which was cordially received), and Mr. Cummings. The conductor was Signor Randegger.

On Tuesday, the 5th ult., a Concert was given at Burdett Hall, Limehouse, E., under the direction of Mr. F. A. Bridge. Vocalists: Miss Fanny Roberts, Miss Julia Elder, Miss Blanche Burr, Miss M. P. Harding, Mrs. Horace Norman, Mr. R. Mackway, Mr. W. Bush, Mr. G. Colquhoun, Mr. Howard Sefton, Mr. G. Vigay, Mr. F. A. Bridge, and the ladies and gentlemen of the St. Mark's (Victoria Docks) Choral Society (under the direction of the Rev. J. E. White, B.A.). Violin, Mr. Henry Holmes; Pianoforte, Miss E. Stirling; Accompanist, Mr. R. Coleman. There was a full audience, and the Concert was highly successful.

MR. RAMSBOTTOM, of the Choir of St. Peter's Church, Manchester, has been appointed to the situation at New College, Oxford, vacated by Mr. Roebuck, who has joined the Choir of St. Andrew's, Wells Street.

THE Quebec Musical Society gave a Concert on the 7th ult., at the Western National Schools, Upper York Street, Bryanston Square, under distinguished patronage. The novelty in the programme was an "Ode to Labour," composed by Mr. B. Congreve, which was highly successful. The words of this Ode are by Mr. John Plummer, and it has already been set to music by Dr. Spark. Mr. Congreve's composition differs from Dr. Spark's in one essential particular—that of making the pieces follow each other, without stoppages, until the bass song, after which it proceeds to the end without intermission. The Concert was well attended; and the varied programme appeared to give the utmost satisfaction to the audience.

AN Entertainment, consisting of readings, recitations, and singing, was given by the members of the St. Leonard-street Chapel (Pimlico) Young Men's Improvement Society, on Wednesday, the 29th April. The musical portion of the programme was entrusted to the care of Mr. W. Craig; and he was ably supported by Miss Michelson, whose singing added greatly to the success of the entertainment. Some effective pianoforte solos were well played by Miss Hall; and Mr. Craig received a well merited encore for his rendering of the "Students' Serenade" (Hatton).

MR. WALTER BACHE gave his Annual Concert at St. George's Hall, on the 28th April, when a programme was provided, evidently intended to contrast the modern music with the "music of the future." Mr. Bache was highly successful in Beethoven's pianoforte variations; and also (with Mr. Klindworth) in Liszt's "Poèmes Symphoniques," arranged for two pianos by the composer. Berlioz, Wagner, and Schumann, were also represented on the occasion; and, in every respect, the Concert was highly interesting. Miss Westbrook, Miss Lucy Franklein, Mr. W. H. Cummings, and Mr. J. B. Welch, contributed several vocal solos; and the choral music was most efficiently rendered by Mr. Joseph Heming's choir.

A PERFORMANCE of *Elijah* was given by the Tonic Sol-fa Association, at St. James's Hall, on the 27th April, under the direction of Mr. Thomas Gardner. The solo vocalists were Madame Rudersdorf, Miss Charlier, Miss Marie Gondi, Madlle. Drasdil, Mr. Cummings, and Mr. Poole. The chorus exhibited a marked improvement; and the execution of the Oratorio was, on the whole, thoroughly satisfactory.

The Annual performance of Handel's *Messiah*, in aid of the funds of the Royal Society of Musicians, was given at St. James's Hall, on the 8th ult., under the conductorship of Professor Sterndale Bennett. The orchestra and chorus were on the usual extensive scale; the principal violin being held by Mr. Willy, Mr. T. Harper performing the trumpet *obbligato*, and Mr. E. J. Hopkins presiding at the organ. The principal vocalists were Madame Lemmens-Sherrington, Madame L. Sherrington, Miss Edith Wynne, Madlle. Carola, Madame Osborne Williams, Mr. W. H. Cummings, Mr. Lewis Thomas, Mr. Wallworth, and Mr. Winn.

MR. ARTHUR J. BARTH gave an evening Concert at St. George's Hall, on the 5th ult., before a numerous audience. Mr. Barth is a pupil of Mr. J. F. Barnett; and his performance of several classical pianoforte works, including Mendelssohn's Concerto in G minor, proved that he had done ample justice to his instructor. Mozart's Motett, "Glory and Honour," was an interesting feature in the vocal portion of the programme. The principal singers were Misses Fanny Holland, Florence Lancia, Dové Dolby, Blanche Gottschalk, Messrs. Frank

Elmore and Renwick. The choral music was ably conducted by Mr. J. F. Barnett, and Mr. Frank Mori presided at the pianoforte.

A PIANOFORTE recital was given by the Misses Kingdon, at Willis's Rooms, on the 4th ult., with the utmost success. The powers of the concert-givers were severely taxed by the music selected on the occasion; but in every piece they proved themselves fully equal to the task. Their efforts were ably seconded by Mr. Blagrove on the violin. This was the first of a series of three performances of classical and modern pianoforte music.

THE West London Sacred Choral Society has just completed a most successful series of six performances at the Rooms in Welbeck Street, Cavendish Square. The works produced at the Concerts were *Elijah* (Mendelssohn), *Isaiah* (W. Jackson, of Masham), *Messiah* (Handel), *Lobgesang* (Mendelssohn), *Engedi* (Beethoven), *Creation* (Haydn), and *Judas Maccabæus* (Handel). The principal singers were, soprani, Mrs. Burgess, Miss Marie Stocken, Miss Blanche Reeves, and Miss Anna Isaacs; contralti, Mrs. Brooks, Miss Pond, Miss Adelaide Newton, and Madame Rocelli; tenori, Mr. Greenhill, Mr. Wallace Wells, and Mr. Albert James; bassi, Mr. S. Kilbey, Mr. G. E. Coleman, Mr. Denbigh Newton, and Mr. W. Owen. The band and chorus, numbering about eighty performers, were, as usual, under the direction of the Society's conductor, Mr. H. C. Freeman. All the performances were numerously attended; and the results are highly satisfactory.

We perceive that the Choir Benevolent Fund announces a "Grand Choral Festival," in King's College Chapel, Cambridge, on Thursday Morning, the 28th ult. (too late for a mention of the performance in our present number), conducted by Professor Sterndale Bennett. The choir is selected from Her Majesty's Chapels Royal, St. James and St. George, Windsor, St. Paul's Cathedral, Westminster Abbey, Temple Church, and Lincoln's Inn, London, Cathedrals Lincoln, Ely, Peterborough, and Cambridge Collegiate Choirs. The selection of music includes Dr. S. S. Wesley's Anthem, "Blessed be the God and Father," Professor Bennett's beautiful Quartet from the *Woman of Samaria*, "God is a Spirit," and Mr. Goss's Anthem, "Praise the Lord." We sincerely trust that the funds of this noble charity may be materially benefited by this Festival, which is on so extensive a scale as to necessitate a considerable outlay.

HERE HAGEMEYER gave his Annual Evening Concert at the Victoria Hall, Notting Hill, on Wednesday the 6th ult. Vocalists, Miss Marie Stocken and Miss Mary Ann Potter, Mr. Leonard Walker and Signor Monti. Pianoforte, Miss Cecile Fernandez and Mr. V. Lewis, R.A.M. The Concert was attended by a large audience; and was highly successful.

THE North London Choral Association gave another performance of the *Creation* at the New Town Hall, Shoreditch, on Tuesday the 19th ult. The band and chorus numbered nearly 400 performers. The principal vocalists were Miss Amelia Morris, of Coventry (whose rendering of "With verdure clad," called forth much applause), Miss Emily Dixon, Mr. Thomas Coates (a young and talented tenor), and Mr. T. Lawler. Mr. L. Silberberg ably led the band; and Mr. A. Penny presided at the harmonium. The choruses were sustained with much power and precision; and the Oratorio was on the whole most satisfactorily executed. Mr. M. R. Bassett conducted.

THE Annual Meeting of the friends and supporters of the Welsh Church,* took place on Monday Evening, May 4th, at St. George's Hall, Gray's Inn Road. Sir Thomas Lloyd, Bart., in the chair. Amongst the speakers were Dr. Wynn Williams, Revs. J. Cardwell, E. Howell, E. Jones (Incumbent), and Messrs. Hugh Williams and William Jones (of Greenwich). The vocalists were Mrs. Simcott and Miss Mary Ann Potter,

Messrs. Hobbs, Judd, Lloyd, Jones, J. Jones, and Beardwell. Miss Mary Ann Potter presided at the pianoforte.

MR. F. WEBER, Organist of the German Chapel Royal, St. James, lately gave a Concert at St. George's Hall, to a very numerous audience. Mr. Weber played a pianoforte Sonata, and with Messrs. Blagrove and Aylward a Trio, both of his own composition, which were very favourably received. Two performances on the organ by Mr. Weber, also gave general satisfaction. Miss Weber played the pianoforte exceedingly well in Beethoven's Quartet, in Mozart's Duet for two pianofortes, with Herr C. Hause, and in some smaller pieces. Several of Mr. Weber's new songs were sung with much effect by Mesdames Mehlhorn, Zuliani, and Abbott; and Herr Oberthür was loudly encored in his "Souvenir de Londres" on the harp.

THE arrangements for the forthcoming Handel Festival at the Crystal Palace have been progressing most satisfactorily during the past month. A rehearsal of the London portion of the Amateur Choir took place on the 15th ult. at Exeter Hall, Mr. Costa conducting the huge body of voices with his usual vigour and decision. The choruses to be sung on the "selection" day were rehearsed; and we need scarcely say that the effect was extremely fine.

WITH reference to a letter which we understand has been addressed to English music-publishers from Russia, offering Mendelssohn's posthumous works for sale, it may be well to warn the trade that the copyright of these compositions is held for England; and that the circulation of them by purchase from a foreign publisher is illegal.

A PERFORMANCE was given, on the 20th ult., upon the new organ, built by Messrs. Speechly and Ingram, at their factory, King's Road, Camden Town. It is a very complete instrument of twenty-six stops, two manuals, radiating and concave pedal board. Mr. F. V. Mellon, organist and choirmaster of St. Thomas's, Charterhouse, presided at the organ, and displayed to great advantage the various stops and combinations of the instrument. The programme, consisting of sacred and secular music, was carefully selected; and the pieces were well received by a large audience.

Reviews.

NOVELLO, EWER AND CO.

Symphony, No. 5 (The Reformation). Composed in the year 1830, by Felix Mendelssohn Bartholdy (Op. 107). Arranged as a Pianoforte Solo by Joseph Barnby.

Ditto. Arranged as a Pianoforte Duet by Joseph Barnby.

A PIANOFORTE arrangement from a score should always be regarded as a re-production of effects already firmly impressed upon the mind through the medium of a full orchestra. No work should be judged at first in this form; for it is as utterly impossible to crowd into a pianoforte adaptation one half of the passages which occur in a score, as it is to convey to the hearer the varied colouring obtained by the differences of tone and quality in the several instruments employed. The best arrangers are those who, frankly admitting these facts, seek only to seize on the salient points of a score; and, whilst keeping to the broad outline throughout, only fill in those minute details which can be distinctly brought out by the performer, and clearly comprehended by the listener. The four-handed arrangements of Beethoven's Symphonies, by Czerny, admirable as they are in a purely musical point of view, are in our opinion so overlaid with difficulties, in the attempt to grasp as much as possible of the score, that even with an efficient executant, the effect in performance is rarely satisfactory; whilst the less ambitious arrangements of Watts give a sufficiently clear idea of